

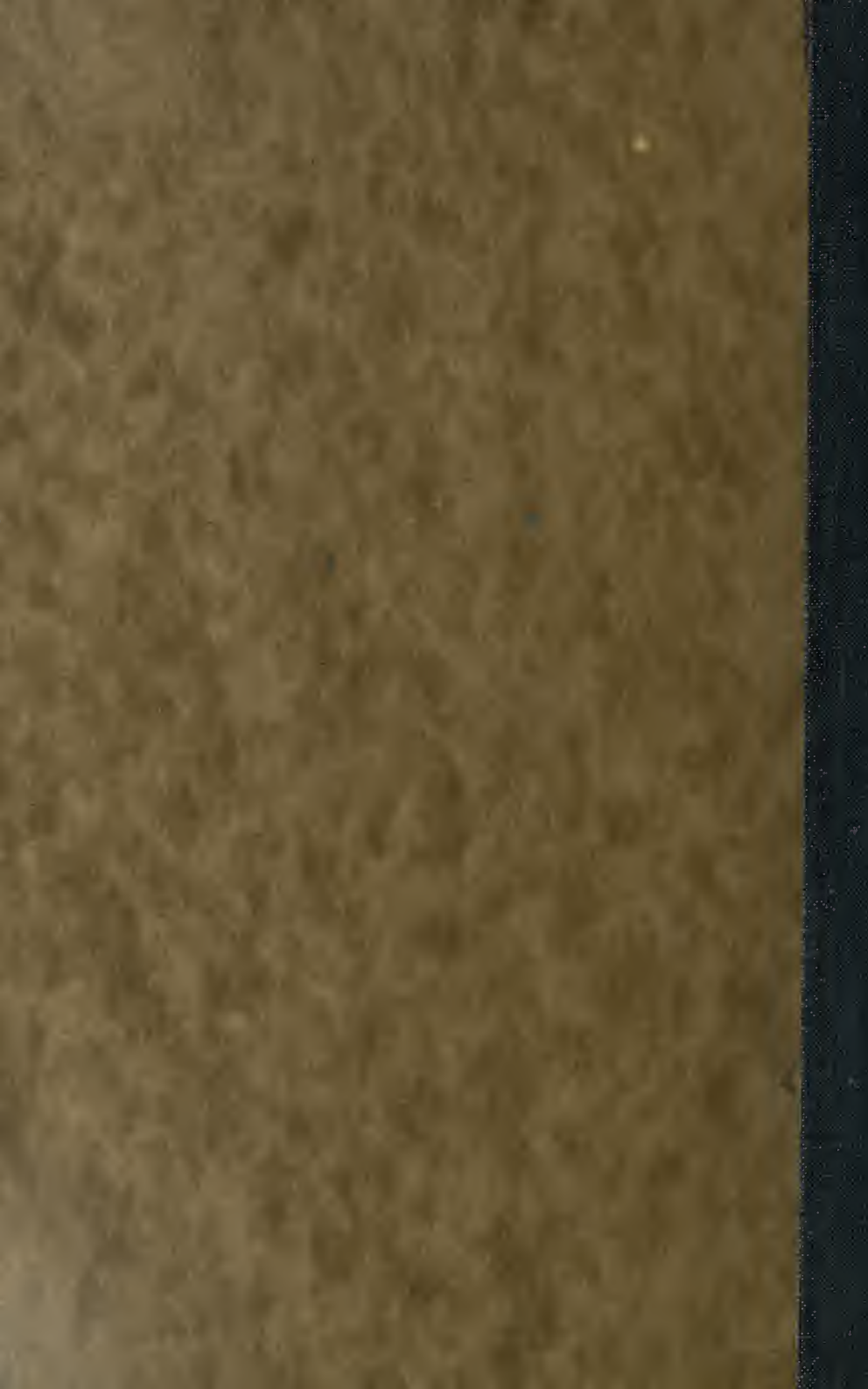
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BY

H. W. FREELAND, M.A., M.R.A.S.,

*Commander of the Order of the Crown of Siam.*

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# GLEANINGS FROM THE ARABIC.

By H. W. FREELAND, M.A., M.R.A.S.

COMMANDER OF THE ORDER OF THE CROWN OF SIAM.

قَالَ بَعْضُ الشُّعَرَاءِ فِي الْحِلْمِ

إِنَّمَا مَا أَحْيَى يَوْمًا تَوَلَّى بِوَدِّهِ  
عَطَفْتُ عَلَيْهِ بِالْمَوَدَّةِ إِنِّي  
وَلَسْتُ أَجَازِيهِ قَبِيحَ الَّذِي أَتَى  
وَلَمَّا عَوَّرَهُ مِنْهُ بَدَتْ لِي فَمَا نَسِي  
وَإِنْ غَضَاؤُكَ أَلْعَيْنَيْنِ عَنْ عَيْبِ صَاحِبِ  
وَأَنْكَرْتُ مِنْهُ بَعْضَ مَا كُنْتُ أَعْرِفُ  
عَلَى مُذْنِبِ الْإِخْوَانِ بِاللِّبْرِ أَعْظُفُ  
وَلَا رَاكِبًا مِنْهُ الَّذِي يَتَخَوُّفُ  
مَا أَصْفَحَ عَنْهَا مُجْمِلًا نَمَّ أَصْدِفُ  
لَعَمْرِكَ أَبْقَى لِلْإِخَاءِ وَأَشْرَفُ

س

الَّذِي

## THE GENTLE FRIEND.<sup>1</sup>

If I faults in friend discover,  
Find him not in acts the same,  
I, by friendship moved, pass over  
What in him provoketh blame.  
What a friend of evil doeth  
I to him will never do ;  
Fault which unto him accrueth  
I with grace indulgent view.  
To a friend's defects the blindness  
Of a friend is friendship's part,  
Friendship this preserves through kindness  
Worthy of a noble heart.

<sup>1</sup> From an anonymous Arabic poem.—*Koesegarten*, p. 153.

## TO A TOMB.

وَقِيلَ فِي قَبْرِ

يَا قَبْرُ يَا قَبْرُ هَلْ زَالَتْ مَحَابِسُهُ  
 أَمْ قَدْ تَغَيَّرَ ذَاكَ الْمَنْظَرُ النَّصِيرُ  
 يَا قَبْرُ مَا أَنتَ لَا رَوْضَ وَلَا فَلَكَّ  
 فَكَيْفَ يُجْمَعُ فِيكَ الْغُضُنُ وَالْقَمَرُ

*Translation.*

O Tomb, hath beauty vanished from his brow?  
 Form young and fair, and hath it changed so soon?  
 Nor dew mead, nor spangled vault art thou,  
 Yet covetest fair branch and radiant moon!

*Latine redditum.*

O tumule! ingenuam frontem lux alma reliquit?  
 Deserit heu! nati mollia membra decus!  
 Non sunt prata tibi, neque cœlum aut lumina cœli—  
 Fulgentem lunam tu salicemque cupis?

*Auf Deutsch.*

Du Grab, sind seine Blüthezeit und Jugend schon ver-  
 schwunden,  
 Erbleicht die liebliche Gestalt in schweren Todes stunden?  
 Die Pracht des Himmels kannst du nicht, der Wies'  
 auch nicht entfalten,  
 Willst gierig doch den Mondenglanz den grünen Zweig  
 behalten.

Ἐν τῇ Ἑλληνικῇ γλώσσῃ.

Ἄρ' οὖν τύμβε κάκιστ', ὑπὸ χόματι νηλεοποιίνῳ  
 Κάλλος ἔφυρε φίλον καὶ νεότητα κόνις.  
 Οὐρανὸς οὐ σοὶ ἔνεστ' οὐ λειμών· πῶς σὺ σελήνην  
 Λαμπροτάτην, καὶ πῶς τὸν καλὸν ὄζον ἔχεις;

*En Français.*

Ses attraits et son front rayonnant et serein  
 Gisent-ils engloutis, O Tombeau, dans ton sein ?  
 Tu n'as pas le beau pré, la voûte lumineuse,  
 Veux-tu donc le rameau, la lune radieuse ?

*Tradotto in lingua Italiana.*

Ahi tomba! Ahi! sono, sotto il triste velo,  
 Il suo sorriso e la beltà svaniti;  
 Non sei tu il prato od il ridente cielo;  
 Son in te il ramo e l' alma luna uniti ?



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## قَالَ بَعْضُ الْقُرَشِيِّينَ

بَيْنَمَا نَحْنُ بِالْبَلَاكِثِ فَالَقَا عِيرَاعًا وَالْعَيْسُ تَهْوِي كَهْوِيَا  
 خَطَرْتِ خَطْرَةً عَلَى الْقَلْبِ مِنْ ذِكْرَا كِ وَهْنَا فَمَا اسْتَطَعْتَ مُخِيَا  
 قُلْتُ لَبَّيْكَ إِذْ دَعَانِي لَكِ الشُّؤْنُ وَاللِّحَادِيَيْنِ حُفَا الْمَطِيَا

## CONJUGAL AFFECTION.

'Twixt Alka and Balakith we  
 On swift white camels borne, were riding ;  
 But memory brought sweet dreams of thee  
 My wandering steps and absence chiding.  
 Nor farther might the wanderer stray,  
 Since Love, I cried, forbids to roam,  
 Quick ! Camels on your homeward way !  
 The wanderer turns to love and home.

Hamasa, p. 550.

The name of the author of the preceding poem was Abubakr (Ibn Abdurrahman Ibn Almiswar Ibn Makhramat) of Medina, a poet of the family of the Kūraish. He had married Saliha, the daughter of Abu Ubaidah, to whom he was tenderly attached. On one occasion, when on his way to Syria, he was so overcome by his affection for his wife, and by his longings to rejoin her, that he struck his camels on the head, turned them round, and went back to Medina. On this occasion he composed the preceding verses. When his wife heard his verses, and saw that for her sake he had returned to Medina, she was naturally much gratified. She said that of all the objects of her regard he was most dear to her, and that in future she should withhold nothing from

him. She also made over to him her private property, with which she had not previously allowed him to interfere.

White camels of pure breed were held in high estimation by the Arabs.

The following lines, which are also taken from the Hamasa, p. 803, may remind us of the English proverb which tells us that when "Poverty comes in at the door Love flies out at the window":

وَقَالَ آخِرُ  
 أَنِخْ فَاصْطَبِخْ قُرْصًا إِذَا أَحْتَمَدَكَ الْهَوَى  
 بِزَيْتٍ كَمَا يَكْفِيكَ فَقَدْ أَحْتَبَّأَيْبِ  
 إِذَا اجْتَمَعَ الْجُوعُ الْمَبْرُحُ وَالْهَوَى  
 نَسِيَتْ وَصَالَ الْإِنْسَاتِ الْكَوَاعِبِ

*Translation.*

Bid camel stoop, descend, and dip,  
 If love torment thee, bread  
 Or cake in oil, 'twill serve thee in  
 The absent fair one's stead.  
 When hunger is with love combined,  
 Though love its tale be telling,  
 The lov'd one thou wilt soon forget,  
 And breasts in beauty swelling.

*Latine redditum.*

Siste et panem oleo descendens unge, levamen  
 Cordis, si miserum cor nimis angit amor.  
 Flamma gulæ simul ac desævit et ardor edendi,  
 Cedit amor stomacho, cedit et alma Venus.

*En Français.*

Si tu n'as pas l'objet que l'amour cherche en vain,  
 Descends de ton chameau, mouille de l'huile un pain,  
 Ayant peur de la faim, qu'il voit à sa poursuite,  
 L'amour fait le poltron, et se sauve bien vite.

## LOVE AND HUNGER.

إِذَا اجْتَمَعَ الْجُوعُ وَالْهَوَىٰ عَلَى الرَّجُلِ الْمِسْكِينِ كَأَن يَمُوتَ

When o'er one luckless wight love and hunger bear sway,  
Death slips in close behind them and clutches his prey.

Hamasa, p. 805.

## ON THE ROSE.

مُحِبِّكُمْ كَالرَّوْزِ كَوْنًا وَرِيحًا وَعَمَّا قَلِيلَ تَذْئِقِي مِدَّةَ الرَّوْزِ  
وَحُبِّي لَكُمْ كَالْأَسِ فِي الرُّوْبِ وَالْبَقَا مُقِيمٌ عَلَى السَّحَابَيْنِ فِي الْحَرِّ وَالْبَرْدِ

Grangeret de la Grange, Anthologie Arabe, p. 130.

*Translation.*

Thy love is as the scent of blushing rose,  
A few brief hours its life of sweetness close ;  
My love for thee is as the myrtle's sheen,  
Through heat and cold it lives for ever green.

*'En τη 'Ελληνική γλώσση*

Σὸν μὲν ἔρωτα ρόδοις εἰκάσω Κύπριδος ἀβροῖς,  
Τῶν δὲ ρόδων βιότης ὠκύμορος φθινύθει  
Μᾶλλον ἐμὸς μύρτοισιν ἔρωσ θαλεροῖσιν εἶκε,  
Οὔτε κρύος δεδιῶς χείματος, οὔτ' ἀλέην.

*Latine redditum.*

Ut rosa cui vitæ spatium breve Fata dederunt  
Sic levis in vestro pectore crescit amor ;  
Noster amor, myrto similis, viget omnibus horis,  
Nec solem ardentem aut frigora dura timet.

*Auf Deutsch.*

Den Rosen deine liebe gleicht,  
Die Rosen bald verblüh'n.  
Den Myrthen gleich die meinige  
Bleibt ewig jung und grün.

*En Français.*

La rose et sa beauté ne durent qu'un matin,  
Tel est de ton amour la vie et le destin !  
Mon amour plus constant, plus au myrte semblable,  
Ni le froid glacial, ni la chaleur n'accable.

## ON THE ROSE.

أَهْدَى إِلَيَّ الْحَمِيْبُ وَرَدًا وَالْوَرْدُ قَدْ حَانَ مُتَمَهًا  
فَقُلْتُ لِلْحَاضِرِينَ هَذَا لَأَشْكُ مِنْ حَدِّهِ جَنَاهُ

Grangeret de la Grange, Anthologie Arabe, p. 120.

*Translation.*

The season of the roses had gone by,  
The loved one with sweet gift, a rose, drew nigh.  
The rose's birth-place was not far to seek,  
For she had culled it from her blushing cheek.

*Ἐν τῇ Ἑλληνικῇ γλώσσῃ.*

Ἦλθε ῥόδον προφέρουσα κόρη, δώρημα κράτιστον,  
"Ὡρα δ' εἰαρινῶν οὐκ ἐπανήλθε ῥόδων·  
Θαῦμα δέ μ' οὐκ εἶχεν, θείας γὰρ ἄγαλμα παρειῶς  
Τὸ ῥόδον ἀκμάζει Κίπριδος ἀνθοφόρον.

*Latine redditum.*

Tempore quo periêre rosæ, quas frigora terrent,  
Attulit adveniens cara puella rosam,  
In quo flos crevit patuit locus inde, rosæque  
Passim in perpulchris enituere genis.

*Auf Deutsch.*

Die Zeit der Rosen war vorbei mein Liebchen kam und  
zeigte  
Ein Röslein schön, und sich zu mir mit süßem lächeln neigte;  
Ich fragte nicht in welchem land die Rose sei geboren,  
Die wange zum geburtsort war und wohnsitz auserkoren.

*En Français.*

La Rose des jardins était déjà flétrie,  
Une Rose en cadeau m'apporta ma chérie;  
D'où venait ce cadeau, source de mon bonheur?  
Je regardais sa joue, et j'y voyais la fleur.



## ON A DOVE IN A CAGE.

كَمْ أَنَسَ قَوْلَ آلِ-وَرَقٍ وَهِيَ حَبِيسَةٌ وَالْعَيْشُ وَمِنَهَا قَدْ أَقَامَ مُنْعَصَا  
قَدْ كُنْتُ أَلَيْسُ مِنْ تَضْوِينِ اخْضَرَا فَلَبِستُ وَمِنَهَا بَعْدَ ذَلِكَ مُنْقَصَا

Grangeret de Lagrange, Anthologie Arabe, p. 134, note p. 180.

*Translation.*

Poor dove! when near her cage I heard  
The tuneful plaint of captive bird:  
"These twigs," she cried, "which now to me  
As cage-bars bring captivity,  
Were branches once whose verdure spread  
Its sheltering leaf-world o'er my head."

*Latine redditum.*

Væ mihi, væ miseræ! tenerâ sic voce columba  
Plorabat sylvæ gaudia amissa suæ;  
Rami qui nuper gratâ me fronde tegebant,  
Clathrorum formas, carceris instar, habent.

*En Français.*

La colombe disait, étant prisonnière,  
"Les rameaux ombrageux qui me couvraient naguère,  
En cage recourbés font ma triste prison,  
Et bornent de mes jours le lugubre horizon."

*Auf Deutsch.*

Der Taube die gefangen war einst hört'ich den gesang,  
Es lautete ganz kümmerlich der trauervolle klang:  
"Die zweige die beschützten mich auf sonnigen gefilden  
Einsperren mich, und, mitleidlos, ein vogelbauer bilden."





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THE LAMENT OF MAISUN,  
THE BEDOUIN WIFE OF MUÂWIYA.

[P. 2]  
BY

H. W. FREELAND,

M.A., M.R.A.S., late M.P., Commander of the Order of the Crown of Siam.

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By H. W. FREELAND,

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MUÂWIYA, the sixth Khalif in succession after Muhammad, was the first of the fourteen Khalifs of the family which presided during a period of nearly a century over the destinies of the Saracenic Empire. His father, Àbu-Sufian, was of the tribe of the Kuraish, a tribe to which Muhammad also belonged. Muâwiya and his wife became followers of the Prophet on the same day as that on which the father of the former, who had previously commanded the forces of the enemy, announced his adherence to the new religion. By this conversion Muhammad received a great accession of strength, and was induced, in consideration of its importance, to grant two out of the three requests by which it was accompanied. The first was that Abu-Sufian might take the command of the army of the Faithful against the Infidels. The second, that his son, who afterwards became Khalif, might be appointed Secretary to the Prophet. The third, that Muhammad would vouchsafe to marry the second daughter of Abu-Sufian. The Prophet, however, who complied with the two former of these requests, refused to comply with the latter. Maisun, the Bedouin wife of Muâwiya, was the daughter of Jandal, of the tribe of Kalb. She was a poetess of no mean power, as the poem of which the following is a paraphrase goes far to prove. The original lines are given with some inaccuracy in Carlyle's specimens of Arabian poetry and in Adler's edition of the

Annals of Abulfeda, the great Arabian historian. There appear to be different readings of these celebrated verses, and I was indebted to Faris Shidiak, the translator of the Bible and Prayer Book into Arabic, for two verses which, he assured me, belong to the poem, though not found in either of the texts referred to. I have not hesitated to incorporate them in the text and in my paraphrase, for they are so completely in the spirit of the others, that I cannot but think they originally formed part of, and ought never to have been separated from, the rest of the poem. They are verses 5 and 6 in the Arabic text.

One day the Khalif chanced to hear his wife singing the verses, which were certainly by no means flattering to him, so he said to her: "Thou wast not content, O daughter of Jandal, until thou hadst called me a fat donkey. Get thee to thy family! *Elhaki biahliki* (literally, join thy family)." This was one of the forms of Mussulman divorce, and Maisun was divorced accordingly. So she went back to her desert and rejoined the Bani Kalb, and her son Yazid, who afterwards became Khalif, went with her.

قَالَتْ مَيْسُونُ بِنْتُ جَنْدَلِ الْفَزَارِيَّةِ

لُبْسٌ عِبَاعَةٌ وَتَقَرَّ عَيْنِي  
وَكَيْتٌ تَخْفِقُ الْأَرْوَاحَ فِيهِ  
وَكُرٌّ يَتَّبِعُ الْأَطْعَانَ صَعْبَ  
وَكَلْبٌ يَنْبُحُ الْأَضْيَافَ دُونِي  
وَأَكْلٌ كُسَيْرَةٌ فِي كِسْرِ بَيْتِ  
وَأَصْوَاتُ الرِّيَاحِ بِمُغْلٍ فَجَّ  
وَجُرْحٌ مِنْ بَنِي عَمِّي مَجِيئٌ  
فَقَالَ مُعَاوِيَةُ مَارَضِيَّتِ يَا ابْنَةَ جَنْدَلِ حَتَّى جَعَلْتِنِي عِلْمًا عَلِيًّا  
إِلْحَقِي بِأَهْلِكَ فَمَضَتْ إِلَى بَادِيَةِ بَنِي كَلْبٍ وَيَزِيدُ مَعَهَا ❖ ❖

## PARAPHRASE.

*The Lament of Maisun, the Bedouin wife of Muâwiya.*

I give thee all the treacherous brightness  
 Of glittering robes which grace the fair,  
 Then give me back my young heart's lightness  
 And simple vest of Camel's hair.  
 The tent on which free winds are beating  
 Is dearer to the Desert's child  
 Than Palaces and kingly greeting—  
 O bear me to my desert wild!  
 More dear than swift mule softly treading,  
 While gentlest hands his speed control,  
 Are camels rough their lone way threading  
 Where caravans through deserts roll.  
 On couch of silken ease reclining  
 I watch the kitten's sportive play,  
 But feel the while my young heart pining  
 For desert guests and watch-dog's bay.  
 The frugal desert's banquet slender,  
 The simple crust which tents afford,  
 Are dearer than the courtly splendour  
 And sweets which grace a monarch's board.  
 And dearer far the voices pealing  
 From winds which sweep the desert round  
 Than Pomp and Power their pride revealing  
 In noisy timbrel's measur'd sound.  
 Then bear me far from kingly dwelling,  
 From Luxury's cold and pamper'd child,  
 To seek a heart with freedom swelling,  
 A kindred heart in deserts wild.

NOTE.—Mr. Sabunje informs me that in the *Kamus*, published at Beyrout under the auspices of competent Muhammadan and Christian scholars, and approved by the 'Ulamá of the Azhar at Cairo, the name of the father of Maisun is given as Jandal and not Bahdal, which latter is the name given by some of the earlier authorities. Jandal is also the name given in Lane's Arabic Dictionary.

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## SAKÂB.

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The importance attached to pedigree and purity of descent, the reluctance to sell, and the amount of family affection, which could be gathered round a favourite Arab mare, are touchingly illustrated in the poem of which a free rendering is given below. The poem was written by one of the tribe of the Banu Tamîm, whose favourite mare, named Sakâb, a king of Hira had threatened to take away from him. The tribe of the Banu Tamîm inhabited that part of Arabia which lies between Basra and Mecca. The original poem is preserved in the Hamāsa, a collection of old Arabic poems made by Abû Tamām, who was himself a poet, and, as such, held in high esteem among the Arabs.

\* وَقَالَ رَجُلٌ مِنْ بَنِي تَمِيمٍ \*

أَبَيْتَ الْلَعْنَ إِنْ سَكَابِ عِلَّقَ نَفِيسٍ لِاتُّعَارَ وَلَا تُبَاعَ  
مُفَدَّاهٌ مُكْرَمَةٌ عَلَيْنَا يُجَاعُ لَهَا الْعِيَالُ وَلَا مُجَاعُ  
سَلِيلُهُ سَابِقِينَ تَنَاجَلَهَا إِذَا نُسِبَا يَضُمُّهُمَا الْكِرَاعُ  
فَلَا تَطْمَعُ أَبَيْتَ الْلَعْنَ فِيهَا وَمَنْعَكِهَا بِشَىءٍ يُسْتَطَاعُ

Blessings on thee! <sup>2</sup> costliest treasure  
Of our home Sakâb we hold;  
Jewel without price or measure,  
Never to be lent or sold.

<sup>1</sup> See an interesting account of the breeds of Arabian horses by Mr. Palgrave in the Encyclopædia Britannica.

<sup>2</sup> Literally, let not imprecations be uttered against thee. Freytag mentions in a note that this form of addressing kings was only used in times preceding Muhammad. Ne dira tibi precentur! Gott schutze dich! Rückert.



With our all we would redeem her,  
 And our children fasting go,<sup>1</sup>  
 That Sakâb—we so esteem her—  
 May not thirst or hunger know.

They from whom Sakâb descended  
 Shone victorious in the race ;  
 We their noble lineage blended  
 In the far-famed Kurah trace.

Blessings on thee ! may'st thou never  
 From us wrest our trusty friend !  
 We have loved her, and will ever  
 To our dying hour defend.<sup>2</sup>

I am tempted, in illustration of the foregoing poem, and of those feelings of attachment which the Arabian breed of horses seems formed by nature to call forth, to refer to an interesting anecdote in the life of a distinguished Indian officer. In "My Indian Journal," a work published in 1864 by Colonel Walter Campbell, and abounding in graphic sketches of Indian sport and life, he refers, in a few spirited and graceful words, to his favourite little Arab horse, called *Turquoise*, to whose instinctive qualities he pays a touching tribute in prose (p. 289). To that suggestive tribute and its natural associations I have endeavoured to give expression in the following stanzas—

#### TURQUOISE.

My Arab steed, my Arab steed,  
 A trusty steed is he ;  
 With winged wind he shares its speed,  
 And shares my sport with me.

<sup>1</sup> When Arab men gave camel's milk to a horse, it is said to have caused frequently a little domestic disturbance, as the Arab mothers did not like to see their children robbed of even a portion of their meal for the sake of a quadruped.

<sup>2</sup> Literally, to prevent you from taking her from us will to us be possible.

When pitiless the rain descends,  
 Within my tent he sleeps ;  
 His rug he to his master lends,  
 And faithful vigil keeps.

So light his sleep, no watch-dog e'er  
 Kept surer watch than he ;  
 Each voice that stirs the midnight air  
 He catches wistfully.

He wakes me if he hears the drum  
 Or morning's bugle sound ;  
 If stranger to my camp-tent come,  
 A guardian there is found.

He sleeps beside me peacefully ;  
 He serves my every need ;  
 A comrade near and dear to me  
 Is that fleet Arab steed.

I had hoped to find some Arabic poem illustrative of the life and character of the Bedouins, in which, relatively to his services in battle, as well as in the predatory excursions of his master, the Arab steed might naturally be expected to play no unimportant part. I was, however, only able to find a brief Bedouin fragment, which I have embodied in the two first stanzas of the following poem, while trusting to my imagination for filling up the no doubt imperfect sketch.

#### THE LAY OF THE BEDOUIN.

Ye children of the City,  
 Soft sons of Luxury,  
 Of a manly race the dwelling  
 Is the Desert wild and free.

To us the swift horse flying  
 Impetuous to the goal,  
 Or in battle bravely dying—  
 To you the ass's foal.

Unmatch'd in power and beauty  
Is the steed of the Bedouin,  
Not a cloud or a hoof-print telleth  
Where his arrowy race hath been ;

With his courage tried in battle,  
And his limbs inur'd to toil,  
Where the red flood round him floweth,  
He bears us on to spoil.

Bright rays are o'er him beaming  
From the steel of the quiv'ring lance ;  
But a nobler light is streaming  
From his eyeballs' fiery glance.

When he champs the bit, the foam-flakes  
Fly around him, thick and fast,  
Like the snows in their drifted whiteness  
On the wings of the mountain blast ;

And the phrenzy of his nostrils,  
And the snortings of his rage,  
Are a terror gathering o'er him  
Where the swords with swords engage.

To you the couch of splendour  
And the garden's bower of green ;  
But the desert and its dangers  
For the fearless Bedouin.











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